



**STAR TREK**  
NEXT GENERATION'S  
*Jonathan Frakes, actor  
and director*

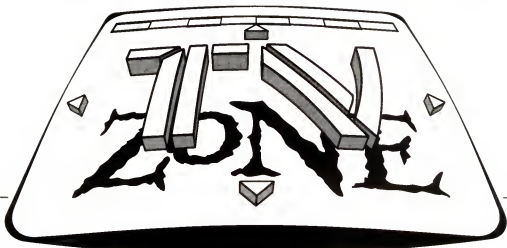
**CHIMERA**  
*Stephen Gallagher,  
Chad's creator,  
interviewed*

**DOCTOR  
WHO**  
*Actor Prentis Hancock,  
working with two Doctors*

**PARKER  
LEWIS  
CAN'T LOSE**  
*Spotlight on this  
unique series*

**FANTASY FLASHBACK**  
*The lost TRIPODS season*





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## Editorial

A few issues ago I mentioned binders for *TV Zone*, and many of you have written in asking how things are going. Well, at moment we are finalizing all the details, but this could take another two months or so — nothing's ever as simple as it seems, is it? The moment the binders are ready there will be an advert in these pages, so please don't send any orders in yet.

A very pleasant task of ours is to read the large number of articles sent in. We're always very keen to have new writers, but if you do wish to submit an article please bear in mind that we need to illustrate it in some way. So if you enclose photos you will have a better chance. The next issue is published on September 26<sup>th</sup>.

Jan Vincent-Rudzki

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Front Cover: Jonathan Frakes as First Officer William Riker in the second season of *Star Trek: The Next Generation*



Compiled by Mark Chappell

## Trek News

The sixth **Star Trek** movie, reuniting the original television cast, will be released just before Christmas in the States. As previously mentioned, an all-star cast join Shatner, Nimoy and Kelly in this Klingon-based romp, including **Next Generation** Michael Dorn as

Worf's grandfather. Christopher Plummer and David Warner are Klingons, General Chang and Chancellor Gorkon respectively. Rosana deSoto plays Gorkon's daughter Azetbur, while Kim Cattrall becomes Valerius, a Vulcan aboard the Enterprise and a replacement for the Saavik character who Paramount decided not to use again. Grace Lee Whitney plays Janice Rand once again, this time a Chief Petty Officer aboard the USS Excelsior, alongside her new captain, Sulu (George Takei). Mark Lenard is Spock's father, Sarek, again and both Brock Peters and John Schuck reprise their rôles from the fourth movie — Admiral Cartwright and the Klingon Ambassador to Earth respectively. Christian Slater has a cameo part, as does Todd Bryant who was the Klingon baddie in the last movie. There is now talk of Kirk and co returning for a seventh movie, because everyone's really enjoyed doing this one.

The apparently penultimate season of **Star Trek: The Next Generation** has started production for a September 23<sup>rd</sup> premiere date. Denise Crosby's weird Romulan-that-might-not-have-been-a-Romulan-after-all

**Michael Dorn plays Worf's grandfather in *Star Trek VI***



**Next Generation's Chief O'Brien (right) is due to appear on the Enterprise Bridge for Season 5**

is *not* a continuing character, but Crosby will be back as someone else every so often. Chief O'Brien gets a promotion, so expect to see him on the Bridge and in the opening credits soon. Lwaxana Troi, Q and Vash (Picard's occasional girlfriend!) are all set to make their now traditional one episode visits — and expect to see Wesley Crusher and Kate Pulaski two or three times in guest appearances. Guinan's daughters (yes, plural) are due to turn up, played by Nichelle Nicholas, better known of course as Uhura in the original series. Mark Lenard will be returning as Sarek, but still no sign of his son.

Hollywood is planning to launch a series of 'tie-in' postage stamps in conjunction with the US Post Office. On the cards (or should that be envelopes!) is a series of stamps to celebrate the 25<sup>th</sup> anniversary of **Star Trek**. Finally, hunt around some of the major record stores and you'll track down Brent (Data) Spiner's excellent CD and cassette *Ol' Yellow Eyes Is Back*. Spiner has a pretty good crooner voice and knocks out some of the traditional old songs as if he's been doing it all his life. Patrick Stewart, Michael Dorn, Johnathan Frakes and LeVar Burton back him on some tracks, with Stewart stepping right up to the microphone for a 'touching' monologue to music during one track.

## Staggering Who

"We're still in discussion..." is the familiar reply from BBC Press Officer Alan Ayres, when you tackle him on the subject of **Doctor Who**. Press him a little further and

he'll freely admit, "**Doctor Who** is not something we're making at the moment."

With regard to reports on Naked Eye's rumoured proposal to make a US-backed **Who** mini-series (starring Tom Baker), Mr Ayres explains that the quotes attributed to the BBC which have appeared in the newspapers are old quotes since, as he explains, "I can't quote on an independent tender."

As for the future... **Doctor Who** will "not be seen for a while

yet," says Mr Ayres, but he would not be drawn on giving a precise time period. He pointed out, "Our position hasn't changed. The figures [for the last season] were disappointing... it couldn't sustain a majority audience."

When the series does return, it must be as "a vibrant addition to the schedules and not as a tired old Time Lord staggering in the backwater of audience popularity."

The viewing figures for the last couple of seasons of **Doctor Who** have been around the 4 to 5 million mark — similar to those for **Wogan** (the BBC's primetime, majority audience chat show), which has recently been revamped and shows no sign of being cancelled!

It's interesting to note that **Doctor Who** has survived similar viewing figure 'black spots' (particularly during the 'reigns' of William Hartnell and Patrick Troughton). Perhaps if the BBC dropped its desire to make **Doctor Who** as a 'majority audience' programme and relocated it on BBC 2 (where they persist in slotting **Star Trek: The Next Generation** and **Quantum Leap**, both of which

Photo: G S Payne

**Ex-Doctor Who Tom Baker in Trafalgar Square before his signing session for his Reeltime Pictures video release**





"Oh, the pain... the pain"  
**Lost in Space** arrives on  
video (reviews next issue)

are 'majority audience' programmes in the USA) it would assuage their apparent hunger for ratings success — on BBC2, only the top three programmes transcend the 4 million viewing figure mark.

Another option they might like to consider is that old chestnut, *re-runs!* Recent repeat showings of the classic comedy *Dad's Army* have received higher viewing figures than the original screenings. If the poor ratings problem has been directly related to the style and content of the recent seasons of *Who*, then perhaps repeats of older episodes might raise the programme's 'ratings profile' to a point where a new series would be able to capitalize upon such success.

For now, however, BBC sources continue to talk of plans for independent production, but nobody can find any sign of an independent company in negotiation with the BBC!

## Naked Who

As for the Naked Eye Productions version of *Doctor Who* which the BBC reportedly 'dismissed out of hand'; here are some pertinent extracts from Naked Eye's press release on the subject: '... this and subsequent editorial was the product of rumour and conjecture. Details of the proposed production... and Tom Baker's involvement were misquoted from a leaked document. Tom Baker's interest in the proposal was solely on the basis that Naked Eye produced a feature length TV Movie... The proposal did however encompass a contingency for produc-

ing *Doctor Who* episodically, although Tom Baker's continued involvement with the project would not have been guaranteed.'

Naked Eye also stressed 'that the BBC's reasons for not proceeding with the proposal were wholly honourable'. Oh good.

Virgin Books must be happy though, their first *Timewyrm* novel has gone into a second printing within a month, proving that people do still want new *Doctor Who*.

## Lime Grove Revisited

Monday 26<sup>th</sup> August (that's a bank holiday!) sees BBC2's screening of a special line-up of programmes to celebrate the Lime Grove Studios' contribution to modern television. Amongst the masses of clips and classic repeats are the unscreened pilot episode of *Doctor Who* (at about 2.00pm) and an episode of *Quatermass 2* (late evening).

## Beeb Bits

**Quantum Leap and Thunderbirds** will be back on our screens by the end of September. The American Time travel series starts its second season (preceded by a repeat of the pilot episode) on Tuesday nights. **Thunderbirds** (timeslot around 6pm, Fridays) is apparently the first of a batch of Anderson programmes the Beeb

has bought. These are rumoured to include *UFO*, *Captain Scarlet*, *The Secret Service* and *Joe 90*.

The BBC, in line with recent rumours on our letters pages, have not yet bought Season Four of *Star Trek: The Next Generation*. The Beeb haven't yet bought *The Best of Both Worlds* part one. Episodes are apparently purchased in batches rather than seasons, which means the BBC haven't bought the last four episodes of the third season yet. And don't hold your breath waiting to see how they butcher the terrorist-based episode *The High Ground* — the Beeb are 99% sure they won't show it. Nor are they likely to show *Miri*, *The Empath* or the other 'missing' original series episodes.

Viewing figures in general take a nose dive during the summer months, and *Star Trek: The Next Generation*'s were no exception — although with sports coverage getting in the way, most people probably thought it wasn't actually on. The figures... *Time Squared*: 2.79 million. *The Icarus Factor* (with Wolf's Right of Ascension cut down by the BBC!): 2.86. *Pen Pals*: 3.52 million. Another break, this time for cricket, held up Borg debut *Q Who*, so we'll see how that fared next month!

## Broadcast News

Sky Television are to reshoot the popular *Alien Nation* when Sky One ceases transmitting V. No

news on the whereabouts of *The Flash*. ITV and BBC claim Sky have it. Sky say they haven't. September sees *Robin of Sherwood*'s return to Sky.

**Jupiter Moon** could be on Channel 4 around Christmas, *Brookside* insiders say that's when the ten year old soap is due to go over to ITV and Channel 4 need something frothy to replace it.

BBC say they still don't know when the original series of *Star Trek* will turn up, but rumours suggest it could be post-*Neighbours* on a weekday afternoon. Hawk's Head Productions recently finished filming a **South Bank Show** documentary on *Hitch-Hikers' Guide to the Galaxy* writer Douglas Adams. The programme will feature dramatization (featuring Simon Jones and David Dixon) of scenes from Adams' *Dirk Gently* book and his latest *Hitch-Hiker* novel, *Mostly Harmless*. Airdate is planned to coincide with *Mostly Harmless*'s publication date, in October '91.

Channel 4 have spent £3 million on buying in what they call 'the best of television's heritage' for their Saturday night *Television Heaven* slot, running for the first quarter of 1992. Episodes of *The Prisoner* and *The Avengers* will be included.

Also on Channel 4, but beginning on Thursday 12<sup>th</sup> September, is a 13-part series called *Bagdad Cafe*, based on the unusual motel movie of the same name. The series stars ST:TNG's Guinan, Whoopi Goldberg.

Acclaimed telefantasy writer Don Houghton died last month. His credits include early Jon Pertwee era *Doctor Whos* and the Midsummer Mansion *Sapphire and Steel* adventure amongst many others. The oft-remoured *Avengers* TV movie with Mel Gibson as Steve is no more — instead the Aussie heart-throb has bought the rights and is planning to direct it rather than star in it. Hope for Patrick Macnee yet.

The producers of **Quantum Leap**, now ranking as one of the most successful US telefantasy shows ever, have shied away from a proposed 'Sam goes gay' episode after a previous segment involving Lesbianism got a negative reaction from the American gay community. However, the series will take on the animal rights issue with one of the new episodes featuring Sam



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## the Prisoner

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materializing in the body of a laboratory research chimpanzee! More cancelled series: **The 100 Lives of Black Jack Savage**. Disney's rather expensive entry into the telefantasy genre, **Knight Rider 2000** (after the David Hasselhoff-less pilot), **Dark Shadows** (no surprise there!) and sadly **Love and Curves**, which we all know better as **She-Wolf of London**. Joining **Dan Dare** and **Young Indiana Jones** down at Shepperton Studios shortly will be the crew of the good ship **Red Dwarf** preparing for their fifth run, although it is *rumoured* that Holly will have had another, er, reprogramming. None of the three terrestrial networks have yet admitted to wanting Zenith's **Dan Dare**, but work still continues.

As of August 2<sup>nd</sup>, the news for **Twin Peaks** fans is that plans for a big-screen **Peaks** movie look certain to go ahead.

Previous problems, such as the non-availability of Agent Cooper Kyle MacLachlan, seem to have been overcome — although the word is that series creator David Lynch is set on making a movie with or without that 'damn fine' actor.

**Star Trek: The Next Generation** has received no less than 10 Emmy Award nominations. They are (for *Best of Both Worlds - Part 2* unless otherwise indicated): Outstanding Art Direction, Outstanding Cinematography (*Family*), Outstanding Costume Design (*Devil's Due*), Outstanding Achievement in Make-up (*Brothers*), Outstanding Achievement in Music Composition (*Dramatic Underscore*) (*Half a Life*), Outstanding Sound Editing, Outstanding Sound Mixing, and Outstanding Achievement in Special Effects (*Best of Both Worlds - Part 1* and *Part 2*). Let's hope they win some of them!

Agent Dale Cooper, ready for the big-screen?



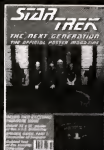
## Video Snippets

BBC Video plan more **Doctor Who** and **Blake's 7** tapes in 1992. Alongside the regular **Whos**, expect to see more of those *Era Tapes* because the first two were very successful. Joining those video stalwarts ought to be the first two seasons of **Red Dwarf** (at last) and a few episodes of **Survivors**. Terry Nation's very best offering for British telefantasy. On September 17<sup>th</sup> CBS/Fox Video are releasing three tapes of Irwin Allen's preposterous **Lost In Space** (to be reviewed

next issue!), with possible plans for more. There are two episodes per tape, the releases will be in correct chronological order — and there are comprehensive sleeve notes on a fold-in flap! Retail price: around £10. ITC Home Video begin their 'bumper release schedule' for 1991 and 1992: in mid September this year with **The Saint** (*The Talented Husband and The Convenient Monster*), **Supercar** (four episodes) and **Randall and Hopkirk (Deceased)** (*My Late Lamented Friend and Partner and But what a Sweet Little Room*). Each tape features the first episode of the relevant

series and retails at between £8.99 and £10.99. Other releases planned: **Robin Hood**, **Dangerman**, **Thunderbirds 2086**, **The Champions**, **The Persuaders**, **Sapphire and Steel** and **Space: 1999**.

Three **Star Trek: The Next Generation** laser discs are now available in the states. They feature one story per disc, are released in original broadcast order, and retail at \$40 each. Meanwhile in Britain CIC are surging ahead with their stereo **Next Generation** video releases and will probably catch up with and overtake the mono broadcasts on BBC television.



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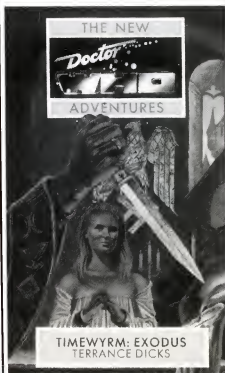
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**DOCTOR WHO:  
THE NEW ADVENTURES  
Timewyrm: Exodus  
by Terrance Dicks  
Publisher Virgin Books  
Price £3.50**

**W**AR stories have held a morbid fascination for many people, but *Doctor Who* never really examined a large-scale conflict in any significant depth. The horrors of mass slaughter and intense racial hatred are too strong for the family-oriented series to address properly. Now, however, Virgin Books have given writers the freedom to approach the Time Lord's adventures, with a more adult audience in mind. With *Exodus*, Terrance Dicks has succeeded in shaking off his fan reputation of being a writer of sub-standard television adaptations.

The novel is split into four sections, each covering a different period in Nazi history. It begins with the Timewyrm's journey, as she becomes trapped within the insane mind of Adolf Hitler.



We then follow the TARDIS's arrival in London 1951, during the Festival of Britain. In this Time stream, Germany won the war and conquered Britain. The world Terrance Dicks paints is a nightmare; British members of the Nazi Youth Party are given a free reign to bully civilians, women of Aryan appearance are sent to Germany for breeding experiments, while the males are enslaved in Berlin and the Jews are still being exterminated. Of most interest is Ace's reaction to this; we are already aware that she despises racial intolerance, and it almost appears that the Doctor will be unable to stop her from openly opposing the Nazis.

This first section of the book is mainly a run-around, with the Doctor and Ace falling out and in and out of favour with the Germans, whilst trying to ascertain who has interfered with history. We are on Secret Army territory here, with the resistance and the SS playing their parts, while the two travellers dodge between them.

The short second section takes us to 1923, to Hitler before he swept to power, and an interesting meeting.

Next we travel to Berlin 1939, shortly before the outbreak of war, and again the Doctor is able to ingratiate himself with the Nazis. It is ironic that for once the travellers do not attempt to confront such evil; rather the Doctor realises that he must keep history on course and let Hitler bring about his own downfall. The conversations between the Time Lord and the dictator are immensely powerful, and leave the reader pondering how the Doctor can be so patient with such an abhorrence. The final section takes place in 1940, as the Doctor finally confronts the Timewyrm.

On finishing *Genesis*, the first Timewyrm novel, I felt that there would be problems maintaining such high quality. *Exodus* extinguishes such fears; instead it improves upon the first book, and expands our knowledge of the two leading characters. If only Sylvester McCoy and Sophie Aldred had been given such material to work with on screen!

There are a few annoying points: the use of Black Magic covens was done to death years ago in *Doctor Who*, and the Timewyrm itself is totally extraneous to the plot. It really only appears to justify the novel's place in the Timewyrm series. Also, as with *Genesis*, there are some unnecessarily flippant continuity references, particularly about Gallifrey. But where the continuity works, in the final revelation concerning the change in history, it works brilliantly.

*Exodus* is really one of *Doctor Who*'s finest adventures.

Richard Houldsworth



**STAR TREK  
Boogymen (#17)  
by Mel Gilden  
Publisher Titan Books  
Price £3.50  
Published 25<sup>th</sup> July '91**

**W**HEN *Star Trek: The Next Generation* first started, many fans loathed the character of Wesley Crusher. It says something for the character and the actor that when Wesley left the show last season, we began to miss him.

Mel Gilden therefore has undertaken quite an interesting task to centre a book around the character and his typical teenage angst-ridden feelings of inadequacy and guilt.

Wes enters the holodeck in an effort to prove to himself that he's got 'the right stuff' to become a Starship Captain one day. Unfortunately, the special fees he programs into the holodeck — the Boogymen of the book's title — suddenly seem to take over, and Wesley, Data and Picard find themselves trapped in a surrealistic holodeck world where they can never be quite sure whether or not they've escaped from it. As they go from fake Enterprise into the world of Dixon Hill and one of his cases and later into lands of pirates, Gilden makes exceptionally clever use of the holodeck's properties. It is perhaps about time that the crew of the Enterprise re-examine their all-encompassing faith in computer systems.

Meanwhile, back in the real world, an

old colleague of Picard's, Eric Baldwin, a scientist-cum-explorer, is trying to vanish from the Federation, too many jealous enemies are trying to track him down. Finishing his latest project to understand a new race, the d'Ort'd, he seeks some kind of refuge aboard the Enterprise. The measures he undertakes to hide himself place everyone in jeopardy and release the threat of the Boogeymen into the ship en masse.

What Gilden successfully combines is the suspense of the holodeck problems (they get far worse once the three have actually escaped) with the mystery surrounding Baldwin's motivation and the odd d'Ort'd ship which eventually starts taking over the subconscious of various crew members.

The book is not particularly well written, nor does it offer any great character insights. It *does* have a thoroughly exciting, intelligent plot which offers new concepts of alien life forms and a timely warning about Man's reliance on computers — a problem affecting us today as well as in the Twenty Fourth Century.

As far as the Wesley slant goes, it is a refreshing change to see a writer taking the character seriously and using him as a flawed human being, as opposed to a super genius or general irritant. Mel Gilden seems to have actually watched closely the development of the series and characters over the four years. So he ends up presenting us with well depicted and reasoned characters who resemble those we see on our screens, rather than names plucked off a list in Paramount's Writers' Guide.

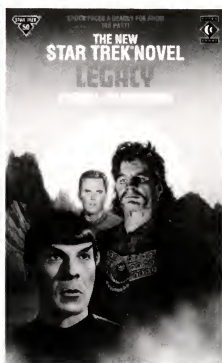
Finally, just another quick tip of the hat to Kevin Birdsong for his excellent cover design. Each of his covers is an improvement on the previous one.

Mark Chappell

**STAR TREK  
Legacy (#50)**  
by Michael Jan Friedman  
Publisher Titan Books  
Price £3.50  
Published 22<sup>nd</sup> August

CONGRATULATIONS to Titan Books who have reached their milestone 50th original series *Star Trek* novel — not bad going considering they only started publishing them in 1987. Thankfully, this celebration is further enhanced by the fact that *Legacy* is a really good book.

It contains lots of my favourite characters from the show, Captain Pike, Number One, Doctor Boyce and various other



characters and situations from *The Cage*. Strictly speaking, Paramount are never too happy with back references to non-televized (therefore 'unofficial') *Trek* incidents, but Friedman gets by all that by having lots of flashbacks, all relevant to the plot, and by utilizing Pike as we saw him in the two-parter *The Menagerie*. But ultimately the book isn't about Pike, it's about Spock and the effect his two Captains have had on his life.

Stricken by an inexplicably virulent disease, Spock is forced to take command of the Enterprise — Kirk is stranded on a planet — and heads off to confront an old enemy, Dreen. Dreen and Spock first met when Pike outwitted the pirate a decade earlier and Dreen now seeks revenge. Spock is hardly in a fit state to fight him but nevertheless, as only Spock could, he goes on to confront the villain. McCoy does his best to back him up whilst keeping a watchful eye on his health.

Kirk, meanwhile, has been trapped with three crewmembers on a hostile planet. This sub-plot is actually totally irrelevant, although highly absorbing. Admittedly, the cure to Spock's ailment lies in their discoveries, but it seems more a convenient way to remove Kirk and allow Spock to take over than any real character based plot.

The third main character, Dreen, is an interesting fellow. Clearly from one of those interminable races who place honour above all else, he's striving to redeem after his failure all those years ago against Pike. He's supported by a motley crew of do-badders who remain two-dimensional and uninteresting. It says a

lot for Friedman that he doesn't let his villains fall into any clichés. Likewise, the colonists he is enslaving are, for the most part, just cannon fodder. But again, expect the unexpected.

Dreen's power over the colonists is impressive and understandable, but the ease with which he loses that power, no doubt helped by his insipid crew, lacks a little credibility — Dreen is portrayed far too intelligently to be so easily outwitted. Again, his comeuppance is not the typical 'end of a *Star Trek* villain' that one often gets in the novels. A nice touch.

The Captain Pike sequences on Talos IV with Vina and The Keeper are nice and swift — we don't get too involved, but nevertheless, it's nice to see how the characters have progressed since we last saw them. The hints about the as-yet-unbayed fates of the others in his crew (Colt, Boyce, Number One etc) are a good move too.

Really, it's a shame that Paramount don't encourage a few more pre-Kirk stories, it would create a whole third 'Generation' of Enterprise characters to write about.

*Legacy* has very few faults and over the last couple of years — no doubt aided and abetted by his stint on DC Comic's *Star Trek: The Next Generation* comic — Michael Jan Friedman has emerged as one of the very best authors in the whole books range. I look forward to his *Next Generation* novel, *Reunion* more than ever now.

Mark Chappell

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Above: Peter Carson (John Lynch) is deliberately misled by Alison Wells (Christine Kavanagh) As shown in G. Armitage Films

A high-ranking Civil Servant attempts to interrogate a chimpanzee and gets nothing but insults for his pains. A Doctor tells a badly injured motorcyclist that the nurse will have to cut his clothing off — yes, he's had that dream as well. A genetically engineered hybrid of man and ape massacres a clinic full of scientists then goes into hiding in the Cumbrian wilds. Humour, humanity and Horror; it's a mix rarely seen on television. *Chimera*, a dramatically engineered hybrid of Science Fiction and Thriller recently shown in four parts on ITV, stood out from the normal run of Sunday night TV

fodder like a... well, like a chimpanzee in a fertility clinic.

Stephen Gallagher, who wrote the scripts for *Chimera* based upon his own novel, is currently one of Britain's top genre writers. The idea for *Chimera* came to him after reading a report of a study made by the Rand Corporation in America which suggested that we'd have produc-

tion-line sub-humans as workers by the year 2025. As he told *TV Zone*, "It was part of a list of ideas that I submitted to my agent at the time, and she picked that one out and said, 'Work on that one!'. Once I'd actually started to look at it and think about it, the story came all of a piece. It was written in '79 and set in '87, so I could cut free a bit with the technology but I was

The end of two lives, a hybrid's and a human's



Opposite page: Chad keeps a look-out

Below: The project continues as if nothing has happened





Representative of a greedy government, Hennessey (Kenneth Graham)

still rooted in a recognizable present day setting. That was something I'd not done before."

**Chimera** was an inauspicious start to Gallagher's mainstream writing career. The book sold few copies, and garnered some dodgy reviews (including one in *TV Zone*'s sister magazine *Starburst*). Unsatisfied, perhaps, with the quality of the writing, or just aware that there was a larger audience who had never come across it, Gallagher kept coming back to **Chimera**. A few years later he adapted it as a 90 minute play for transmission on

Stephen Gallagher



Radio 4 and some years after that he was approached to write a television version.

## A Strange Anniversary

"It was actually October 1987, the year in which it was set, when we hammered out the deal for the option — a strange kind of anniversary. Simon Moorhead had read the book when it came out. He was at the Beeb [BBC] then as a trainee production manager, then went off to become a production manager, and he'd always had in his heart the wish to break out as an independent producer and do it with **Chimera**. He came along in early '87 and said, 'Look, I've never done this before, so forgive me if I'm approaching it in the wrong way, but I would really like to option **Chimera**.' And he was the guy who made the link to Zenith and sold the option on to them. He set up the thing and did the early development work, didn't carry it through to final production, which had been his ambition, but that was just one of the realities of the deal. He stayed with the production and worked on it and stayed close to it to the very end.

"After Zenith had done the deal with Simon they hired me to write full scripts, because with Simon I'd just worked out the outline, the treatment. When I handed the first draft in they looked through it and

said, 'Fine, we can't suggest any changes', and they paid me the second draft money there and then. It was something that had never happened to me in my career before — getting paid two drafts' worth for one script. There were changes made when we actually went into production of course; it's like when you fit a door, you buy the perfect door and then you still have to plane it and chisel bits out to put the hinges on and put the lock in. The script had to be cut and reshaped to fit the actual physical circumstances of production. In fact, more went on after I'd handed the final draft in than before."

One of the changes that took place was a redrafting of the opening scene to make it punchier and more gripping, as Gallagher explains. "The original opening followed Tracy through a night shift on a geriatric ward, which is admittedly less dramatic but was more incisive in character terms. It had dialogue between her and the nurse she was handing over to... we just got more of a gritty sense of what it was she was trying to leave behind."

## Finding the Money

With the scripts completed, it was up to the production company to raise the necessary finance to put them on to film.

Zenith took the scripts round to various ITV companies and to the BBC. A lot of the reaction tended to be, 'Well, this is very good, but we don't quite see ourselves going for it.' Anglia suddenly got an available slot and some available money when another project fell through. They came back to us and said, 'Is **Chimera** still available?' Zenith said, 'Yes' and Anglia said, 'Well, if we give you a cheque can you do it now, please, and deliver

Journalist Peter Carson (John Lynch)





Nurse Tracy Pickford (Emer Gillespie)

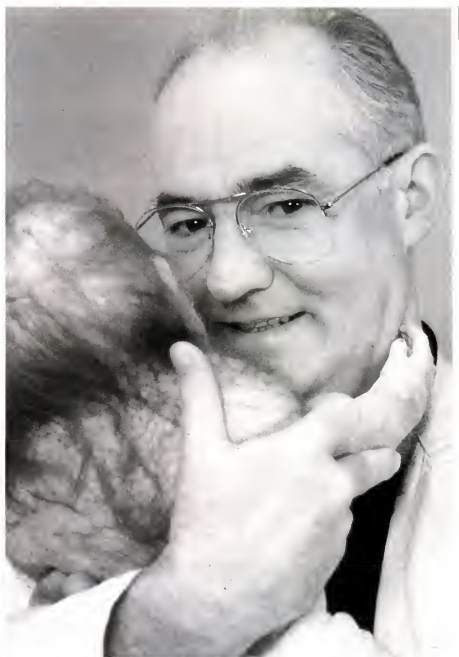
it by August?" Within a fortnight the director had been hired, actors were being interviewed and the casting director was drawing up 'A lists' and 'B lists'. Within six to eight weeks we were actually shooting. Once we were up and running the original slot date fell through because the schedules were rewritten for the second half of the year, so we were in this odd position where the whole *raison d'être* for doing it had disappeared, but there was no going back. So a slot had to be created for it later. I'm sure that behind every television deal and every drama deal there must be a story that's fairly similar."

The transmission delay caused by the slippage in schedules wrong-footed much of the initial publicity for *Chimera*. Many of the specialist magazines shot their bolt months before the programme appeared. The general press fared better, however. It was difficult to open a magazine or newspaper the day before the first episode without finding an interview, an article or a photograph of the supposedly mysterious monster. In the days following the first episode, the reviews were almost unanimously generous.

## Critical Reaction

"The critical reaction has been great. We've had a couple of hatchet jobs, but 90% of the feedback we've had has ranged from really keen to ecstatic. On the other hand, if you're not going to let yourself feel destroyed or invalidated by the hatchet jobs the same mechanism stops you from taking the ecstasy too seriously. At the end of the day you've got to know what you think, and the reaction in print can be either nice or it can be nasty, but at the end of the day you've got to be unswayed by it."

Gallagher claims that he's too close to the material to be able to evaluate the final result. If pressed, however, he will admit that *Chimera* isn't quite what he might



Dr Jenner (David Calder) with the young hybrid

have imagined at the outset.

"It kind of diverges, but I'm generally quite happy with it. That really is a matter of the rushed development period. We would have got it right had we had longer — it wasn't a matter of a fundamental misconception on anybody's part. The baggy clothes [on Chad, the hybrid] was one of the things I wasn't too happy about, but it was too far down the line by the time I'd realised what effect it was having on the screen. We had a muscle suit which cost a hell of a lot of money and you didn't really get to appreciate its effect."

If you've been living under a rock for the past few weeks and your video recorder is committed full-time to taping *Star Trek: The Next Generation*, worry not. *Chimera* will be released on video.

"The plan is to do it as a cut-down two hour version. They asked me if I wanted to be involved in it, and I asked them if they would actually let me do it. I did a rough assembly which then served as a master cutting copy for the editors to follow: I got no money for it whatsoever. The weird thing that I've now found is that there are some markets around the world that just won't run four hour television; it's got to be either fifty two episodes long or a movie, so what's happened in this case is the two hour version that I cut down is going to be the version that's going to be shown in those countries. I think Zenith have had pretty good value out of me. Still, I don't recommend the two hour version."

Andrew Lane



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*Good news and bad news. First, the good news... your letters for this issue were so interesting that the editor took them home with him to read! The bad news is that he was burgled, and all the letters were stolen. However, there's some more good news. Such is the sheer volume of letters we receive, we soon found we had enough great letters to print well before the deadline. If your letter hasn't been printed this issue, it may well be one of those in the villainous hands of the burglar (who is, even now, probably marvelling at the intelligence and wit of you all!), so please don't be deterred. Keep those letters flooding in!*

## Red Censors

Nathan Elke  
Saskatoon, Canada  
I was reading your magazine (as usual) and took a keen interest in your article in issue 18 about BBC cuts to the *Conspiracy* episode of *Star Trek: The Next Generation*. I found it very interesting a few days ago, that is, even though issue 19 had already come out a while ago. Why? Because of some of the things that have recently come to my attention.  
I recently purchased the entire run of *TV Zone* from a company called Who Enterprises in Toronto, and a friend in England, and was reading in issue 3 about *Red Dwarf*. There was a statement in that issue that *Red Dwarf* might have problems being on earlier than 9.00pm because of the explosions and such. *Red Dwarf* is shown nationally in Canada on a station called YTV (Youth Television), at a time no earlier than 10.00pm, and in some zones as late as midnight. Despite this, the station makes several cuts to the episodes, editing out anything that might be offensive to

younger viewers (or more likely, their parents). What could be cut out, you ask? Any reference to sex, for one. Scenes like Rimmer telling Holly "this isn't my breast" after trying to fool Lister into thinking he was Kochanski. Scenes like Cat saying he was going to look for some sex, and thinking he had found some when discovering Lister unconscious on the floor. Another scene cut was where Rimmer says he doesn't believe in God; apparently YTV's management is convinced that this thought would create atheists out of any young person who hears it.  
This even led to the complete banning of the episode *Poly-morph*, because it contained too much sexual innuendo. I know this isn't a great concern to your readers, the majority of which are in England and don't probably care what happens to viewers in Canada, but I thought you might find it interesting to hear what kind of censorship goes on in other countries.  
*Editor: Our sympathies are offered to all Red Dwarf fans in Canada. Let's hope the series is picked up by another channel. As it is, we imagine the editing must be technically awful, because of the problems of cutting out lines in scenes with live*

studio audience laughter.

## Immoral & Shameless?

David Green  
Melton Mowbray, Leicestershire  
With the distinct possibility of a 79 week wait between series 3 and 4 of *Star Trek: The Next Generation* I decided to do a bit of protesting to that nice Mr Salway of BBC2. This was his eventual reply:  
Dear Mr Green,  
Thank you for your letter. At the moment the BBC does not own rights in the fourth series of *Star Trek: The Next Generation*, although we have it under active consideration. We should love to be able to play both *Star Trek* and *The Next Generation* simultaneously, but apart from the rights difficulties, we do have a financial problem, and to run both series at the same time might seem profligate. Yours sincerely,  
Matthew Salway  
Planning Manager BBC2.  
Well, 'active consideration' does sound promising, but 'rights difficulties [and] a financial problem' is less so. Anyway, must we really see the original *Star Trek* at the expense of the new show? Surely fans would have bought their favourite episodes already on video. I did have to look up 'profligate' in the Collins English Dictionary; '1. Immoral

and shameless' — could it be that? No, I think '2. Recklessly extravagant' may be what he intended to say. On the other hand...?

While the BBC faff about over the timeslot, rights and whether to buy the fourth series, the only winners will be CIC Video who should make a fortune. Keep up the good work.

*Editor: Aren't BBC letters fun? I wonder if they have anything under 'passive consideration'... oh, Doctor Who I suppose!*

## Pogles and Co

Jim Watson  
Braystones, Cumbria  
I was somewhat saddened by Mr McLaughlin's response in *TV Zone* 21 to your suggestion to include children's television in *TV Zone*. It's rather narrow-minded of him to ignore Pogles Wood and *Clangers* as I think an awful lot of such programmes from the '60s and '70s could be counted as 'cult' TV. Yes! a Fantasy Flashback to *Rentaghost*! Yes! an interview with Bagpuss (a mite improbable though!) Yes! a *Magic Roundabout* episode guide! Yes! *Potter's Picture Palace*. Wait Til your *Father Gets Home*, *The Herbs*, *Chigley*, *The Flumps* and so ad nauseum. The scope of your magazine could be increased enormously by featuring such programmes, particularly as many of them are out on video now. I think that you are restricting yourself somewhat by only covering Fantasy and SF based shows.  
Another suggestion would be to cover comedy shows, many of which could be classified as 'cult' TV (although this again depends on an individual's definition of 'cult' TV), such as *Blackadder*, *The Goodies*, *Monty Python*, *Kininvig* (for those who deem cult TV to be only that which is SF based), *One Foot in the Grave*, *The Burkiss Way*, *Whoops*, *Apocalypse!* etc. etc. Perhaps you could even expand your coverage into confectionary. An article on Spangles would be most appreciated.  
*Editor: We could even do a Milky Way Special!!! Back to Reality... We're not saying that cult TV only includes SF and Fantasy. However, we are saying that TV Zone will be covering SF and Fantasy cult TV — which is what the vast majority of the readership seem*

## Red Dwarf A casual Kryten reacting to Canadian cuts?





to want. We were considering *The Pogles* and *The Clangers* because they have a Fantasy element and, in the case of *The Clangers*, a Science Fiction element. By the way, we tried interviewing Bagpuss, but he kept falling asleep. In the meantime we'll be chewing over the Spangles... (Wasn't *The Burkiss Way* a radio programme?)

## Enterprise Guide

Chad Simpson

Bamford, Rochdale

I am writing to remark on the Enterprise review in your Special no 2. There are a total of four errors made in the review. I won a copy of *Mr Scott's Guide to the Enterprise* by Shane Johnson; which is described as 'the most accurate in depth look at the USS Enterprise'.

Firstly, you say that NCC-1701 is a Constitution Class vessel, which is true *before* its refit.

After that, the Federation started a whole new class — the Enterprise Class — as the Enterprise was the only one of the 13 Constitution Class ships to return.

This is a quote from the book on the Enterprise class; '...life aboard the Enterprise, the flagship of the Enterprise Class and one of the most sophisticated vessels in the fleet. You may have served aboard a ship of the Constitution Class [the class to which the Enterprise previously belonged]... NCC-1701-A is also Enterprise Class, not Constitution 2 Class.

Secondly you say that Transwarp drive was never really pursued or mentioned. Well it says in the book that the Enterprise [1701-A] in fact has transwarp drive. It also gives a lot of information on the subject. Here is a quote on the transwarp in 1701-A: 'The USS Ti-Ho was chosen to be the host vessel for the new design. Ti-Ho was not a Constitution refit, but was built new from the keel up. The new M-6 mark 2 computer, used successfully on starships Saratoga 2 and Kitty Hawk, performed perfectly as the logic system for Leeding's transwarp design and was installed on Ti-Ho.

Six months prior to her scheduled completion (which may explain it being 'a hastily commissioned clunker') Ti-Ho was issued her permanent hull registry number [NCC-1798] and final computer simulations took place which verified the effectiveness of her transwarp



Class problems for the Enterprise!!

drive.

Then, on September 22, 2222, as Ti-Ho returned from her Deep Space trials, the 'Whalesong' crisis took place. Admiral James T Kirk and his command crew, who had stolen and then destroyed the Enterprise, returned to Earth from Vulcan and, using the Time-speed breakaway factor, managed to resolve the crisis and safeguard the planet. In appreciation, the federation dropped all but one of the charges against Kirk; he was found guilty of disobeying direct Starfleet orders and, as a result, was lowered in rank to captain. In further gratitude, Starfleet elected to return Kirk to the position of Starship Commander, and he was given a new ship; Ti-Ho was re-christened

'Enterprise' and her hull registry was changed to NCC-1701-A. Thirdly, the Enterprise contains decks A-U [levels 1-21], not over 70!

Finally, when you say 'What a waste' to Kirk self-destructing the Enterprise, please remember she was going to be de-commissioned anyway!

This is a quote regarding the original 'bits' of the Enterprise [1701] before its refit: 'In fact, only a few of the core structural support systems in the primary hull have actually survived the refit'. Editor: We consulted Rod Summers, writer of the article He explained that Mr Scott's Guide... is certainly fun to read but is not recognized by Paramount as an 'official source'. Paramount take the view that the series and films are the only official sources of *Star Trek* 'facts'; everything else is speculation.

Therefore, because *Star Trek V*

shows that the Enterprise has 70 decks (when Kirk and co fly up an empty turbo-lift shaft), the Enterprise now officially has 70 decks. Mike Okuda and Rick Sternbach (both graphic designers working on *The Next Generation*) have produced a *Star Trek Technical Manual* which is not yet available, but is recognized by Paramount as containing 'official' *Star Trek* information.

As for your points about the USS Ti-Ho's return from Deep Space trials and the Enterprise being scheduled for decommissioning... Apart from there never having been a USS Ti-Ho in the TV or film series, Paramount have never accurately defined exactly what starbases mean. In *The Next Generation*, one of the digits actually identifies the season number! Although it was mentioned that the Enterprise was due for decommissioning, it's perfectly valid for Rod to express his opinion that it was a shame that it was blown up.

## Chimera

Christian Doublet

Wimbledon, London

I'm writing in order to share my views on ITV's recent production *Chimera*. Basically the plot was a rerun of unteem American gore movies, only this had slightly more class and was told from a British point of view. The acting performances were good, but there was a notable absence of any big names. Whoever it was that played the creature nicely interpreted ape-like movements. Excellent characterisation was present and the dialogue was intelligently written, but why on

Earth did they decide to dub the children's voices in that atrocious manner?

Special effects-wise the creature's make-up was quite acceptable, yet the blood effects seemed too liquidish. Impressive camera shots of landscapes really highlighted the production, yet lens angles got a bit corny during the opening massacre sequence.

Like similar style dramas *The Day of the Triffids* and *First Born*, a strong classical music score was present.

To end, *Chimera* was really a commercially successful Science Fiction TV attempt that was not let down by shoddy studio scenes. For the fan, though, it lacked that little something to become a favourite.

By the way, I liked the recent Special which contained plenty of new material rather than reprints. I thought you'd like to know that *Doctor Who* The New Adventures found its way onto the Children's bookshelves at my local WH Smith. Isn't it time that *TV Zone* exerted some influence?

Finally, I've heard that an American TV company managed to persuade Tom Baker to return as the Doctor in a new six part adventure. They planned to make it for British television only the BBC turned them down.

Editor: See the news pages for news of Tom Baker's return. As for exerting pressure on WH Smiths and their displays — I'm afraid we're entirely without influence in that department. Keep those letters coming! We promise to put them in the official, burglar-proof TV Zone force field!



**The Dominick Hide Plays**  
**BBC Video**  
**Price £19.99**

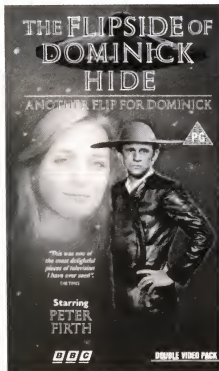
**T**HE FLIPSIDE OF DOMINICK HIDE and *Another Flip For Dominick* are the latest Science Fiction productions released by BBC video. Unlike most genre programmes, these plays were originally broadcast as part of the *Play for Today* strand in 1980 and 1982 respectively. Written by Jeremy Paul and Alan Gibson, and directed by Gibson, who came up with the original idea, both plays have a light and humorous approach, but deal with adult themes and emotions.

The central character, Dominick Hide, capably played by Peter Firth, is a government 'coro', a Time-travelling historian, from the year 2130. He travels in Time in a flying saucer-shaped craft (all those UFOs weren't from Outer Space after all), filling in gaps in history.

In *The Flipside...* Dominick decides to find an ancestor of his in 1980 London, an era whose bus routes he has been assigned to research. Time travellers are forbidden to land in the Past, in case they change the Future, but Dominick is prepared to take the risk to meet his forebear. His search is seemingly unsuccessful, but he does meet a girl called Jane (Caroline Langrishe), and falls in love with her...

In *Another Flip...* Dominick has been promoted to supervisor, and one of his student researchers, Pyrus, goes missing in 1982. In retrieving him and trying to find the student's Time machine, Dominick meets up with Jane again, but events take a devastating twist when Pyrus is killed.

Both plays are concerned in plot terms with the logical paradoxes of Time travel, in some ways foreshadowing *Back to the Future*. Some aspects of the plots may take a couple of viewings to fully comprehend, yet other aspects are plainly illogical — but then that's Time travel for you. The humour is fairly understated, there are no real belly laughs, but there is plenty of satirical comment directly on life in the early '80s and, indirectly,



through the depiction of the Future. Perhaps the best visual joke from the two is Dominick's attempt to walk through a musician in a restaurant — he is used to holographic music... Paul and Gibson's scripts are meticulous in their version of English for the future, with a telling vocabulary that, for example, substitutes the word 'complacent' for 'happy'.

Most depictions of the future reflect their own era, and it is an early '80s vision of the 22nd Century we are presented with, holograms and wall-sized television sets seeming less miraculous now. In contrast, the 'present day' scenes in 1980 and '82 have a certain nostalgia about them viewed now, with their lingering '70s mentality.

As well as Peter Firth and Caroline Langrishe, there are excellent performances from Pippa Guard as Dominick's wife Eva, the lamented Patrick Magee as Dominick's boss Caleb Line, and the ever-delightful Sylvia Coleridge as Great Aunt Mavis.

Both *The Flipside* and *Another Flip* are highly enjoyable examples of Science Fiction, but refreshingly made. Its humour is not in spoofing the genre, but in using it to look at the 1980s world from a different perspective, both through Dominick's exploration of the era and our insight into his Time...

Andrew Martin

**First Transmission Dates**

*Flipside of Dominick Hide* ..... 8.12.80  
*Another Flip For Dominick* ..... 14.12.82

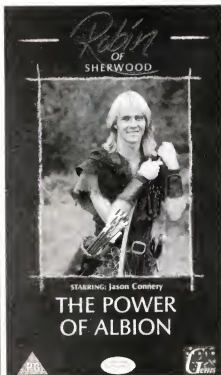
**ROBIN OF SHERWOOD**  
**Four episodes**  
**Video Gems**  
**Price £10.99 each**

**W**HAT are Video Gems up to? While they have kindly re-released the first two seasons of *Robin* in boxed sets, priced at around £20.00 per season, they are also issuing series three at a rate of one episode per tape. And that is nothing short of a rip-off; one fifty-minute adventure for the normal price of two.

The first of the (expensive) new releases, *The Power of Albion*, is an enjoyable romp in which the Outlaws are back in business after the death of Robin. Robert of Huntingdon leads them to rob the rich and distribute the money to the poor, while Marion lives with her father at Leaford. She still keeps Robin's sword Albion — a weapon that possesses strange powers, enabling her to witness Robert being injured during a raid. When she goes to help him, Marion is caught by the Sheriff and accused of allying herself with the outlaws.

The charm of the episode lies in the fact that the Sheriff and Gisburne are unaware of the true identity of the new Hooded Man. This allows Robert to infiltrate the Sheriff's camp, and plot Marion's release. It also provides an insight into Albion itself, and gives the justification for Robert assuming the late Robin Hood's name and cause.

Next up, *The Inheritance* is Anthony



Horowitz' first script for the series (he shared much of the writing credit for the final season with Richard Carpenter). It's a slightly forgettable story, as Robin is asked to help a woman called Isadora, whose father has foreseen his own death in the tarot cards.

*The Cross of St Ciricus* features Dorothy Tutin as the mother of Guy of Gisborne, revealing past secrets to Friar Tuck, while *The Sheriff of Nottingham* shines out as one of the most entertaining episodes of all. Lewis Collins plays Philip Mark ('The Butcher of Lincoln'), a villain of dubious sexuality who is chosen to replace the Sheriff. Collins camps it up to his heart's content, and should really have been retained as an on-going character.

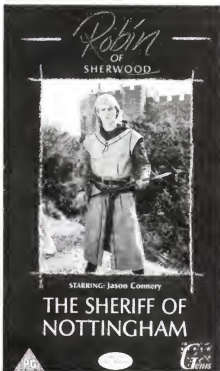
On the negative side, Jason Connery continues to be awful and fails to capture any of the depth and dignity that Michael Praed brought to the leading rôle. He was dreadfully miscast, which could contribute towards the show's demise.

**Richard Houldsworth**

(You may be interested to know that a reader reported *Video Gems* to the Trading Standards Commission. The reply was that they were unable to do anything about the situation. It's not against the law to charge what you want for a product!)

#### First Transmission Dates

<i>The Power of Albion</i> .....	19.4.86
<i>The Inheritance</i> .....	26.4.86
<i>The Cross of Ciricus</i> .....	10.5.86
<i>The Sheriff of Nottingham</i> .....	03.5.86



## SPACE:1999 Alphacon-The Video A Kindred Production for Anderson Price tbc

**A**LPHACON is only available to members of the Gerry Anderson Fan Club *Fanderson*, but it's definitely worth tracking down. The title suggests a compilation of footage from a *Space:1999* convention, but is actually a superb documentary about the programme itself. With the consent of ITC, it includes clips from dozens of first and second season episodes, and is narrated by David Graham (the voice of Parker, Brains and others in *Thunderbirds*).

The tape charts the rise and fall of one of the most ambitious Science Fiction series ever made. In a specially taped interview, Gerry Anderson gives a fascinating insight into behind the scenes politics, and the problems that dogged the show. He recounts clashes with Martin Landau and Barbara Bain during initial make-up tests: Bain wanted to be pale and Landau wanted to be tanned, which would have made any shot of them together almost impossible to light. He explains how the American backers demanded that Barbara Bain be sacked after the first season, and how this gave rise to the creation of Maya. The casting of Catherine Schell, and the inclusion of test shots featuring a black actress in the rôle, are another fascinating story altogether. Anderson criticizes



series two producer Freddie Frierberger for some awful ideas (for example naming the planet Luton after a signpost he saw on the way into work!) and looks at the possibilities of the show's resurrection.

The documentary also includes interviews with Prentis Hancock (Paul Morrow), Alibe Parsons (Alibe in three episodes of season two), Martin Bower (visual effects) and director/writer Bob Kellett. Kellett talks at length about the three stories he worked on, and explains that *The Last Enemy* was an idea dreamed up by Barbara Bain, who insisted it was made. As writer and director of that episode, even he had no idea what she was trying to achieve...

*Alphacon* is a must for any fan of the series. The quality is excellent, and in content and sheer professionalism it stands head and shoulders above the *Doctor Who* Years tapes.

TV Zone rating: 10/10

**Richard Houldsworth**

## Web/Quark Winners

The most popular answer to this competition was 1) *The Mind Robber* 2) *The Ark in Space* 3) *The Tomb of the Cybermen*. We can't fathom why this was the case, because for questions 2 and 3 you had a choice. *The Mind Robber* was indeed the story which preceded *The Dominators* in original broadcast order - no problem there! But we can exclusively reveal that, when asked to name a story (apart from *The Web Planet*) which features monstrous insects 8 out of 10 *Doctor Who* fans will name *The Ark in Space* Well, I don't know if it was 8 out of 10, but it was certainly a lot of you! The two Cyberman classics directed by Morris Barry were *The Moonbase* and *Tomb of the Cybermen*... most of you chose the latter, but it's a free Cosmos! Other popular suggestions for question 2 were *Planet of Giants* and *The Green Death* - somebody named *The Web Planet*, but we rather thought that was missing the point!

These first ten winners will receive the two-tape BBC Video release of *The Web Planet*. Richard Moor, Newtownards, Co Down; David Wheeler, 1 Harrietsham, Maidstone, Kent; G J Smith, Corby, Northants; Tony Nixon, Linwood, Renfrewshire; Jamie Austin, Scarborough, North Yorkshire; Craig Foulkes, Whitby, Ellesmere Port, South Wirral; Gary Davidson, Caundon, Coventry, West Midlands; Paul Eccentric, Rickmansworth, Herts; John Doggett, Saffron Walden, Essex; Wesley Campbell, Coventry. The next ten are the lucky winners of *The Dominators*. Jeff Jolly, Warrington, Cheshire; Becky Oliver, Cornah's Quay, Deeside, Clwyd; Stephen Beggs, Belfast; Paul Derek, Ely, Cambridgeshire; Mitchell Sandler, London; Kevin P Wilkinson, Teddington, Middx; Seth Carnill, Alpheton, Sudbury, Suffolk; Fiona Matheson, Laverstock, Salisbury, Wiltshire; Darylle Naylor, Wythenshawe, Manchester; Peter Dight, Gosport, Hants.







Parker (Corin Nemec), Mikey (William Jayne) and Jerry (Troy Slaten) on the school roof, one of their many hang-outs

**P**ARKER LEWIS CAN'T LOSE is a programme of superlatives: excellent acting, superb characters, captivating scripts and extremely imaginative direction — all combined with fantastical sound and visual effects, devastating humour and masses of style. Without a doubt, **Parker Lewis Can't Lose** is destined to become a classic cult series.

The plot revolves around a cocktail of characters who combine elements of *Moonlighting*, *Bilko* and the cartoon world. The central character is — no surprises here — one Parker Lewis, a teenager who is usually one jump ahead of everyone, and has access to the most sophisticated technology. He seems to have video cameras everywhere, waiting to zoom in on the key action. Parker's best friend is Mikey Randall, 'ice-man' cool and a slave to Rock'n'Roll. Parker spends a lot of time keeping him out of trouble, and in school. Jerry Steiner, a freshman, is the third member of the group, having gained this position by submitting to an interview at the beginning of the school year. These three main characters form 'The Best Buds'.

**Opposite page: Ms Musso (Melanie Chartoff) and Parker Lewis**

All photos © Columbia Pictures International Television

As Parker's first lieutenant, Jerry needs to know how to cope with any situation. His desire to perform any duty for 'Mr Lewis', or 'Mr Randall' (together 'Sirs') gives rise to quite amazing situations. Fortunately, Jerry is blessed with a variety of talents and gadgets of his own. The first is

**Parker's sister Shelley (Maia Brewton) plots with Ms Musso**



the long coat he wears. Accompanied by the sound of Velcro being pulled apart, Jerry can produce just about anything from inside this amazing garment; a baseball bat, a crash helmet, Parker's card index of excuses for being late, an ice cream sundae, even a large salmon. The

**Larry Kublac (Abraham Benrubi) gets to grips with Parker**



coat also acts as a photocopier (shades of Felix the Cat!). Jerry can vanish on a mission in a second, with a sound not unlike the Road Runner speeding along. At moments of tension Jerry is prone to emit an 'Eek' — he also hides in his locker when danger looms. So far, Jerry is the only character to have met younger and older versions of himself. In fact he's met two possible future personalities.

As stated already, Mikey lives for his music and does not find school an easy place to be. He'd much rather be composing — but we learn that Mikey's talent does not stretch very far here either. He is apt to stray from the Best Buds on occasions, for instance, being blinded, by the lure of a group of tearaway motorcyclists in *Randall Without A Cause*. But, of course, the Best Buds always win through. Friendship is a very important theme of the series — as is the achievement of 'total coolness'.

Parker is the student 'most likely to succeed'. He knows, or senses, what is happening everywhere, all the time... well, nearly. Everything is aimed at making Parker's life as easy as possible. As he puts it, "Either you work for the system, or you make it work for you. If you gotta do the time [school] then you might as well enjoy it." He does, and so do we.

## The Bad Guys

As there are good guys, there must be bad guys, and **Parker Lewis Can't Lose** has some of the best — or is that worst? The cause of most of Parker's problems is Santo Domingo's Principal, Ms (Grace) Musso. She is looking for the slightest possible excuse to expel Parker, but he's usually at least one step ahead of her.

Parker is nearly always late for school, so this is where Ms Musso most often pounces, and Parker reaches for the excuse index. In one instance there seems no hope for Parker, but Jerry patches into Ms Musso's tv set with a fake news bulletin about a road accident, at which Parker appears to save the day. As always, he has a valid excuse. Ms Musso does not take being thwarted by anyone very well and her frustration takes the form of the destruction of the window in her office door. The first time this happened, Ms Musso shoved the door open; soon the door would swing open by itself. Later in the series, the widow just shatters at a glance. On one memorable occasion the door bulged out like a balloon, and on another, the door itself blew out leaving the window suspended in mid-air, before crashing to the ground. Such is the power of Ms Musso's anger.

Ms Musso is a formidable character, for

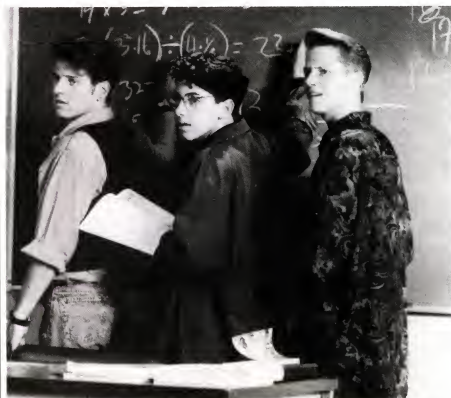


Larry Kubiak manages to stretch a grin (with a very creaky noise) at Parker

people and inanimate objects. Any attempt to resist is met with a thumb sign in the direction of her office accompanied by

a whip-cracking noise. This gives her instant service in shops, total obedience in school and total power over anything

A rare moment, all three Best Buds in a classroom!





High-tech aids for Parker

mechanical. She is also very frustrated in the area of romance.

Ms Musso has two allies in Santo Domingo. The first is Frank Lemmer, her black clad Special Obedience Helper — the post Ms Musso held when she was a pupil. Lemmer is the ultimate creep, always keen to find someone for Ms Musso to expel, and always ready to find some way to get Parker into trouble. Naturally he never succeeds in the long run.

The second Musso-ally is Parker's kid sister, Shelley. She'll do anything to get Parker into trouble, and, like Parker, seems to have access to the most sophisticated technology. If she sees Parker in a compromising situation with the wrong girl, Shelley will just happen to be carrying a video camera with a zoom lens in her bag, or maybe a tape-recorder. Shelley is not above blackmailing Parker, as we find one episode when she needs a date and Parker ends up having to find some person who will actually go out with her — her mastery of the art of conversation and overall likeability are almost zero. In the blackmail scene, the lights disappear, thunder crashes and lighting flashes around them, as a storm wind blows. This happens in broad daylight in their father's video store, and no one seems to notice!

The next (quasi)villain is the school bully, Larry Kubiak. This lumbering bulk has an appetite which would put John Bunyan or Desperate Dan to shame. Larry is always seen with his lunch bag, and it's a fate worse than death for anyone who touches it. In one episode we hear the legend that Kubiak once ate a freshman. Well it was true; at one point we see the poor fellow sitting at his desk in Larry's stomach. As Larry lumbers around the

school we hear his mighty footsteps echo. If Kubiak shouts, shelves fall down, desks fall over and the school quakes... Kubiak's den is one of the toilets. Only he ever enters there. When Larry is angry, he might stuff one, two, three or more people into a locker; it depends on his mood. As the series progresses, Kubiak's bully aspects mellow slightly, and he almost becomes one of the Best Buds, fortunately he doesn't quite make it — a pat on the back from Kubiak can send you twenty feet or more. His favourite expression is "Eat now?"

The final bad guy is Doctor 'Darth' Penkow. This occasional character becomes Grace Musso's arch enemy, as he tries to become Principal of Santo Domingo. Penkow uses as many devious tricks as possible to get at Ms Musso. In one episode the two seem to fall in love, but all is not as it seems. Is he using her, or is she using him, or what? When Penkow puts on his fencing face protector it closes with a metal clang, and while he wears it he sounds just like Darth Vader.

## The Look and Style

You may think that all this doesn't sound particularly special. So what is it that makes **Parker Lewis Can't Lose** so different? Unfortunately, it's a little bit difficult to describe. Strange sound effects accompany the simplest of actions, giving them whole new meanings. The series is full of visual gags and tricks. When Dr Penkow returns in one episode for revenge he appears in the school doors back-lit in an over-the-top **Close Encounters** style, complete with eerie wind. In another episode the school is deserted, so tumble weed rolls down the corridors. When danger stalks the school's corridors everyone rushes away at double speed, and an obligatory Western mother rushes out of one of the classrooms to pick up her infant child. A running theme in *Musso and Frank* is crying. Kubiak's tears break the ground, Jerry's sparkle like little stars, and Lemmer's go straight through the floor, à la *Alien*.

People often move with incredible speed. One minute Ms Musso's talking to Parker across the desk, the next frame she's talking into his ear. There is the **Star Trek**-type 'Zishhh!' noise to denote high speed. When Ms Musso's very nice mother appears in one episode, the decor in Ms Musso's office instantly changes to reflect the character now there. Oh, and when mother's there, Musso's thumb-sign doesn't work!

I've only been able to give a mechanical description of the characters and of the highly successful use of effects and



Rock'n'Roll fan Mikey Randall

direction. There's only time to quickly mention the well scripted plots which are clear and always interesting. Each episode is packed full of ideas. Seize any opportunity to see it.

Of course, as fate would have it, the series is only being shown in Britain on the satellite channel Sky One at the moment. Unfortunately they seem unwilling to disclose episode titles, so you never know if you're going to see an old or a new episode. And to make matters worse, the series seems to be finishing its run at the end of August. When the series returns, Sky should promote it more. It deserves to be given as high a profile as possible. This is a gem of a series and should not be hidden away.

Jan Vincent-Rudzi

**Jerry takes Parker's lunch order from his locker, complete with tv and VCR!**



# PRENTIS HANCOCK

**P**RENTIS HANCOCK is not particularly interested in Science Fiction, which is surprising for an actor who has worked on so many cult Fantasy series, from *Space:1999* to *Doctor Who*, *Chocky* and *The New Avengers*.

Hancock began acting as an amateur in Scotland, and enjoyed it so much he applied to drama school. His first professional work was *Henry IV*, for which he was paid nineteen pounds. Television followed, with a *Thirty Minute Theatre*, then *Last of the Mohicans*, *Z-Cars*, *Softly*, *Softly*, *Colditz* and *Spy Trap*.

## Doctor Who

His Science Fiction debut was a *Doctor Who* story, which he recalls with surprising clarity. "I played a reporter in *Spearhead from Space*; I was in one scene asking a couple of questions. That was the changeover from Patrick Troughton to Jon Pertwee, and there was a studio strike at Television Centre which meant that we had to go on location to Evesham where the BBC trains its engineers. The story concerned things falling to Earth from Space, and I remember there was something in the sky all day while we were filming. It wasn't a weather balloon; we all thought it was a UFO!"

"I then did *Planet of the Daleks* [playing hot-headed Thal Vaber], where the Daleks got me. It was good fun working with the Daleks, and I had a chance in the studio to get inside one. The sad thing was in those days there was no rehearsal / record; you had two days in the studio back-to-back for two episodes, rehearsing with the cameras and then when you were most knackered in the evening you recorded the show. The BBC used to allow an hour and a half tape time for a normal show, and *Doctor Who*, because of the special effects, got two hours, and you needed it. They never wanted to go into overtime because it was so expensive.

"When I came to do *Planet of Evil* two or three years later [playing hot-headed Morestran Salamar] it was very familiar stuff. When it was shown, you could see me on both channels over four weeks playing a space controller! I filmed *Space:1999* first, and *Planet of Evil* came along a while later."

Hancock's fourth and final guest rôle in *Who* was as the Captain of the Guard in



Prentis Hancock as the neurotic Salamar in the *Doctor Who* story *Planet of Evil*

*The Ribos Operation*. "I was flattered into doing that by the director, George Spenton-Foster. He said he had an unplayable part and only I could play it! We were all covered in Mongolian furs, which got very hot in the studio."

How did he feel Tom Baker's *Doctor* compared with Jon Pertwee's? "It was just a different style, and I happened to like both of them. For me, Tom was the definitive *Doctor* and Jon was a lovely *Doctor*. I think Tom got a bit worried that they

were still writing for Jon; Jon used to have more one-liners."

## Space:1999

Hancock's most prolific work in a Fantasy series was playing Paul Morrow in the first season of *Space:1999*. He was offered the part by Gerry and Sylvia Anderson without auditioning, and was fourth to be cast, after Martin Landau, Barbara Bain and Barry Morse. Did he read any

A fur-clad Prentis Hancock in the *Doctor Who* story *The Ribos Operation*





scripts or storylines before accepting? "No. I trusted Gerry and Sylvia; I'd done a two-part episode of *The Protectors* [Wam] with them, which was a good hijack story."

Hancock claims to have been reasonably happy with the part, despite feelings that the leads should have been 'fleshed out' more. "Inter-relationships of characters is what sells a series, like with *Softly Softly*, *Hill Street Blues* or *LA Law*. I did a showreel of my own work a couple of years ago, and found I had half a dozen 1999 episodes. I realised that Paul Morrow was always there in a scene, but it was a bit thin on the ground on him actually getting involved.

"One episode they would hint at Morrow's relationship with Sandra, but the next week it was completely ignored. We needed a firm line all the time with some build-up. They came to me one day and said, 'We've got a real character episode for you this week Prentis', and I thought, 'Great!'. It was one line in a conference in which a Space voyage was mentioned in which my father had died! And that was my characterization. There's a saying in America, 'It ain't on the stage if it ain't on the page', and I think that's right — you've got to have the raw materials there in a script, the bricks and straw. However, there are huge difficulties with a cast that size to give them all screen time and credibility. There were three stars, plus two guest stars, plus the other regulars, and trying to divide fifty minutes amongst them is tough."

## A Long Haul

Some of the first season of *Space:1999* was filmed during the miners' strike of 1974, which almost brought British industry to a stand-still. The country was working to a three day week, although the 1999 unit did manage to work five days. "We had petrol coupons to get to work in the morning and our own power system was brought down from Birmingham so we weren't on the National Grid. All the stuff that had been pre-recorded for the monitors in the background had to be redone because it wouldn't match. There were enormous logistical problems all the time and the series took much longer to make than originally scheduled. It was supposed to take eleven months and in the end it took fifteen. Gerry decided very wisely to break halfway through and we had a three week holiday."

Despite the long haul, Hancock believes there was a good relationship among the crew, and recalls the filming of *Space Brain*, during which the sets of Moonbase Alpha were flooded with foam. "We had



Prentis Hancock at a recent Fanderson convention

machines from Heathrow Airport that lay foam down quickly and can take it back up quickly. Charlie Crichton [the director] was there shouting, 'More foam, more foam!' and we were there in it dressed in spacesuits and it was going over our heads and it was getting very skiddy in there. At the end of a long afternoon Charlie was wading in and pulling people around and directing them!"

When asked to name his favourite episodes, he lists three contenders. "One that was nice for me was *The Last Sunset* in which I ate the magic mushrooms and lost my marbles. I also liked *The Black Sun*, mainly because it showed people in a survival situation. You also saw people off duty; I played chess with Kano, and played a guitar and they used a piece of music as the soundtrack. *Breakaway* I thought was very good: it had a lot to do, introducing the regular characters and the whole situation. It worked well."

## The American Influence

*Space:1999* has often been criticized of being 'too Americanized', and Gerry Anderson has gone on record stating that there were numerous pressures to gear the series to the whims of the American audience. Was Prentis Hancock aware of

the pressures at the time? "I don't think it was *too* Americanized, but it was aiming absolutely for an American market and had American stars. If that's what you're aiming for, then what else can you do? Occasionally we got feedback on what the Americans thought, but I don't know how much they had tested it on the market. A lot of people I've met subsequently assumed it was made in America.

"I personally think it is a great shame that the series had a long shelf life: it didn't come off the studio floor and get onto a screen fast. No doubt there were very good reasons, but the faster it could have got networked in the States the better. Subsequently that never happened and it got syndicated to death — in some states it was double stripped, which meant that it was being shown ten times a week, going out morning and evening! It would have been wonderful if it could have been straight into a prime slot here and in America, which I'm sure is what Lew Grade and Gerry Anderson wanted to happen. But for some reason it didn't."

The series did attract a lot of attention for its impressive list of guest stars, many of whom had international reputations. Were there any names that Hancock was particularly pleased to be working with? "It was nice to see Julian Glover having

Doctor Who Compact Discs



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Getting to grips with Commander Koenig in **Space:1999** Photo © ITC

worked closely with him in **Spy Trap**, and there's always a kick from working with people like Christopher Lee and Joan Collins, who you've known before entering the business. I think within the business there's less awe and wonder than you might expect; we're just doing our job really. When you have to be there at six in the morning it's a great leveller!"

## Special Effects

Another major selling point was the breathtaking special effects, the quality of which had never been seen in a television series before. Hancock claims the actors encountered few problems working alongside the effects, and he personally found that aspect of the production fascinating. "One day Clifton Jones [who played Kano] and I decided to go over to Bray Studios and see what happened and watched Brian Johnson and the team at work. They were in a draughty studio with black drapes doing these stunning shots with one Eagle which was about three feet long. When you saw about fourteen Eagles coming into shot that was all done with the one model filmed with a high speed camera re-shot again and again. I enjoyed learning the other sides of the business and seeing how things worked."

"When it had been together there was a first cast and crew showing at studio seven in Pinewood and I remember we came out and one of the special effects guys, who'd worked with Gerry for years on the puppet shows, said, 'You see, it does work better with actors!'"

When the show was renewed for a second year, Paul Morrow had disappeared without trace from Moonbase Alpha, along with Victor Bergman and David Kano. "It started happening before

I knew anything about it. A lot of people used to come to my local on the King's Road and have a drink after the show and they were asking me, 'What's going on?'. I didn't know. They'd brought in Freddie Frieberger — who I was actually introduced to when I was doing some re-voicing on the series — and I think he was trying to save money. We were the most expensive television series ever made, and there were immense problems in the industry at that time."

## The New Avengers

Fans of **The New Avengers** may also recall Prentis Hancock from the episode **Sleeper**, in which he played Bart, a member of a gang that had knocked the whole of London unconscious with sleeping gas. "That was filmed in and around London; they inter-cut between the quadrangle at Brunel University in Uxbridge and Becton and the East End and West End and some of it was done on the backlot at Pinewood. We were all over the place. We avoided seeing the public in shot, but there was one day we were in the centre of Covent Garden in Charlotte Street and the First Assistant got a policeman to shut the road off, but they hadn't asked permission officially! That's a serious offence, and an inspector turned up from Bow Street and reprimanded the policeman for doing it and we were thrown off."

Despite his lack of interest in the genre, Prentis Hancock is more than happy to appear at Science Fiction conventions when he is available. This year alone he has attended a Fanderson event and is booked to attend a **Doctor Who** convention in the autumn. He hasn't left the future behind him just yet...

David Richardson







# JONATHAN FRAKES

## HAS THE BEST OF BOTH WORLDS



Above: *The Offspring* was Jonathan Frakes's first experience of directing television.

All photos © Paramount Television

A few months ago your globe-trotting TV Zone reporters beamed over to America to the set of *Star Trek: The Next Generation*, where work was underway on the fourth season. Jonathan Frakes, best known as Commander William Riker, and director of three episodes, found time out of his busy schedule to talk to TV Zone.

IT IS FIVE YEARS since the cast of *Star Trek: The Next Generation* first entered the studios at Paramount and started work on the series. What might have been a disastrous flop has proved a world wide success, with ratings in Britain so high (despite the dreadful timeslot) that the BBC has been encouraged to show the first three seasons back to back. Jonathan Frakes feels confident that the show is established, "I think we've fallen into it quite well — everyone's gotten a little more comfortable. All of us would like to go back and re-shoot the pilot episode now that we

**Opposite: *First Contact* in more than one sense? — "I've always wanted to make love to an alien" says Nurse (Bebe Neuwirth), and she won't let Riker get away until he does!**



*Reunion* was an action-filled story with murders and fights for Frakes to arrange

know the characters and know each other and the ship. We would be less nervous; there was that pressure of re-creating a show that had a big following, and we all felt that it could have gone the other way and failed like a lot of sequels have. We've been very fortunate and now we're confident that we're going to last a little while.

"It's been a wonderful shake-down period, but there haven't been that many changes — a few faces have come and gone, a few looks have changed and we've all gotten a little older."

As far as Riker is concerned, the main change in look occurred with the growth of a beard. In America this materialized between seasons; in Britain, with *The*



Jonathan Frakes also directed the fourth season story *The Drumhead* in which a harmless crew member is put on trial

Child following a week after *The Neutral Zone*, viewers have been surprised by the sudden change. We asked how the facial hair came about. "There was a writer's strike between the first and second season during which I grew a beard because I hate to shave. Then we had a meeting with Gene Roddenberry and Rick Berman and they saw the beard and thought it would be great to keep because it would make Riker look more nautical. But then it became an ordeal — we had an executive beard-trimming contest. They designed the beard in a certain way, they drew on my face with eyebrow pencils, they'd cut bits off, and it became absurd. Then Gene also thought the beard needed to be decorative... it became a really big deal for a while. I must say I'm glad I have it — it makes it easier in the mornings. Sometimes I used to end up shaving twice a day; the cameraman would whisper to someone, 'His stubble is beginning to show' and I'd have to shave in the afternoon. I still see Patrick break out the shaver when we get into the twelfth hour. I let it grow between seasons, but they trim it for the start of each episode to keep it close to the face."

## Promotion Prospects

In the second season episode *The Icarus Factor*, Riker is offered his own Captaincy. A year later the same situation arises when his services are requested on the Melbourne in *The Best of Both Worlds*. How does Jonathan Frakes feel about the character's promotion prospects? "He's done a little Acting Captain — but I don't think Riker can turn down many more opportunities to become a Captain. Then

again, as I said to someone else, if you get to Captain another ship do you still get to be on *Star Trek*? So I'm very happy in my current position... although they could of course promote Picard and make me up!"

Mention of Picard brings Frakes onto Patrick Stewart, and his regard for the man's abilities. "I think his approach to the work has permeated the set in a very positive way. One of the qualities that has allowed the show to succeed is that for the most part we don't make fun of ourselves; we don't wink and elbow and think of it only as a joke, when some of it is actually wonderfully bizarre. And Patrick has set that tone. It's like playing tennis with someone who is better than you — your game improves. Patrick has been acting for thirty years and he's tackled some of the great roles and he knows how to make a scene work. If you work hard with him in a scene you become a better actor by virtue of acting with him. It's a nice bonus."

Having notched up at the time of the interview almost a hundred episodes, and admittedly very comfortable in their roles, are the actors in *Star Trek* allowed a say in how the characters are written? "The writers and producers of this show are particularly strict and protective of their dialogue, which they sometimes think of as Shakespeare! To the tune that we need to call the office to change from a proper name to a pronoun — it's taken on a little level of absurdity at times. It's much more than I'm used to on other television shows, but I'm sure it's all for the best."

"What used to happen is that we'd have a luncheon before we started each new episode and we'd go through the script

page by page and everyone who had questions about a scene or about dialogue would ask them. They have been eliminated because they claimed that the actors were too cruel, and now we do it on a personal basis."

## A New Direction...

Frakes spoke briefly about his work directing for the series in Issue 16 of *TV Zone*. Now with a second story under his belt and a third on the way, he is finding the director's chair a very fulfilling place to sit.

"I did *The Offspring* in season three, in which Data built a daughter, and I did a show that just aired recently called *Reunion*, in which Worf discovers he has a son he didn't know about. It was an action-filled story with murders and fights and explosions and someone overtaking the Klingon Empire."

"*The Offspring* was my first experience of directing television. I had voiced an interest from early on, but I guess it's a cliché when actors say they'd like to direct. I'm sure they felt I'd go away somehow. I spent about five hundred hours in the editing room with the producers, and I would always come to work, even if I didn't have to act, to watch what the other directors were setting up for shots. I took some seminars and mostly learned what the editors needed to put the show together, because that's where I felt I was really weak. I had done a lot of work with a lot of different directors, so I knew how I wanted to handle the studio, but if you don't give the right shot you're not going to have a good show."

"I persisted so long that Rick Berman



# THE TRIPODS

## THE THIRD SEASON

(Continuing from Issue 17, we take a look at a Fantasy television series that was planned, but never made — the third part of the BBC's adaptation of *The Tripods* trilogy.)

### The Plot

**D**ESPITE the apparent destruction of the rebels' camp, Julius and the others have survived. Will tells Julius about his discoveries in the Tripods' city, and they begin to form an attack plan. But the Tripods return and attack their hiding place. There are many casualties, and Julius decides to move his headquarters.

Will and Henry are separated from the rest of the rebels, but are aware of their

plans. They set off on the journey across Europe back to England, recruiting followers as they go. They watch, unable to help, as Tripods hunt a human, apparently for sport. Eventually they arrive at their village, on Capping Day. Once again they are found by Ozymandias. He takes them to Julius's new camp where they are reunited with Fritz.

Julius has established his campaign headquarters in a castle situated on the top of a huge cliff on an island — doubly protected.

The rebels have some success when they put into operation their 'The Green Man on the Green Horse' plan, and manage to trap a Tripod and capture a Master. They carry out tests on the creature, still refining their battle plan. But it is becoming ap-

parent that there is a traitor in their midst.

The second Tripod City straddles the Panama Canal and dominates both North and South America. An American girl who has been working with a group of Free Men to study the City's defences joins Julius. The team is completed by the arrival of a Chinese delegation which will be responsible for attacking the third Tripod City, near Peking.

Suspicious about a traitor continue to grow and a group of armed men attack the castle. One of the raiders is captured and turns out to be one of Julius's rebels. But Julius's plans still seem to go wrong, and Will and Henry begin to suspect that there is another traitor.

The rebels prepare to enter the City of Gold as the first stage of their attack.

In the second series Will experiences directly the power of the Masters







Death amongst the Tripods, an omen for future events?

There will be co-ordinated attacks on all three Cities. They gain entry to the City of the Tripods and try to remain concealed as they prepare the alcohol formula that tests on the captured Master suggest will ensure their victory. The rebels manage to rescue Will's beloved Eloise. But, even as their plan to destroy the City (the Pool of Fire) begins to succeed, they are trapped.

The rebels manage, finally, to escape from the Tripods' City as it is destroyed. Will takes Eloise back home to the Chateau. But the celebrations are curtailed as news arrives that the American City has not been destroyed in the attacks.

Will, Henry and Fritz and Beanpole put forwards their own plan for attacking the City, but they are over-ruled by Julius. As

a relaxation they go hot-air ballooning, the other boys unaware that Beanpole sees the balloon as a potential way of dropping bombs. The second raid on the American City also fails, and Julius has little choice but to adopt the boys' plan. The rebels bomb the City from balloons.

Henry is killed, but the attack is successful — and the human race is released from the domination of the Tripods and the effects of the Cap.

The Tripod city, saved from destruction by the BBC axe



## Credits

Will Parker ..... John Shackley  
Henry Parker ..... Jim Baker  
Beanpole ..... Ceri Seel  
Ozymandias ..... Roderick Horn  
Fritz ..... Robin Hayter  
Julius ..... Richard Wordsworth

Original Novel ..... John Christopher  
Screenplay ..... Alick Rowe  
Directors ..... Christopher Barry &  
..... Graham Theakston  
Production Associate ..... Ian Wallace  
Producer ..... Richard Bates

## Background

When **The Tripods** started its first season run, director Christopher Barry said that the Tripods would become more

## fantasy flashback

popular than the Daleks. Maybe if the series had actually been about the Tripods, and not a group of adolescent boys trekking across Europe, they might have become popular. As it was, the series if not the Tripods themselves, was greeted first with a wave of media hype, then with a wave of public indifference, and finally with a BBC wave goodbye.

The main result of this was the cancellation of the proposed third series of thirteen episodes — to follow the third of John Christopher's trilogy of books, *The Pool of Fire*. The BBC had gambled that the more effects-intensive second series would rally some interest from the potential audience, but it never really happened. The irony of this was that the first series had been written to be self-contained, but the second should have led directly into the third. The result was that, with no final battle between the free men and the Tripods, the humans were left as losers. Definitely a down-beat ending as Will and his friends escape from the City of Gold to discover the smoking remains of the rebels' camp, destroyed by the Tripods.

Producer Richard Bates, who had long wanted to dramatize the books (and is now best known for producing *The Darling Buds of May*), tried to save the third series. It was already in pre-production with the script being written and directors briefed when it was cancelled. For a while



Producer Richard Bates with a Tripod model

it looked as though Bates would be able to salvage something and produce a one-off feature film-length final episode to wrap up the series as a Christmas special. But this too was cancelled before it really got started.

With Will and his friends apparently outwitted by the aliens, the Tripods had

finally won. There was enough interest in the republished *Tripods* books for John Christopher to write a prequel about the aliens' arrival on Earth (aimed at a much younger audience than the originals). But on television the three-legged race was finished.

Justin Richards

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**Doctor Who** and other TVSF fans (Bar Irwin Allenettes) at Cambridge University: please get in

touch during, or at the start of full term with Robert Buckley, Wolfson Court, Clarkson Rd. **Ten Forward Star Trek TNG fan club.** Three A4 newsletters per year, plastic membership badge Rank and Starship Assignment. For details write to TF: 3 Hardwicke Road, Eastwood, Rotherham, S65 1RE.

**Star Trek Action Group.** Britain's longest running Star Trek club covers all aspects of the show. Bi-monthly newsletter. Dues £6. Merchandise available. SAE (27p) to Lynne Collins, 49 Nudger Green, Dobcross, Oldham, OL3 5AW.

**Happy Birthday Star Trek** from Ten Forward on the Silver Anniversary. 25 wonderful years. Here's to the next 25 years. Best wishes to Trekkers everywhere. Very special thanks to Gene Roddenberry.

**IDIC Star Trek Club.** UK dues £6.00 for 6 bi-monthly 60-84 page newsletters covering all aspects of Star Trek. SAE to Janet Quanton, 15 Letter Dail, Cairnbaan, Lochgilphead, Argyll PA31 8SX, Scotland.

### Conventions

**Space Mountain** The anniversary Doctor Who convention 23rd + 24th November (London): Guests: Jon Pertwee, Don Henderson, George Sewell, Peter Miles and others. Details: 11 Sandown Close, Great Clacton, Essex, CO15 4PP.

**T'Kon Star Trek Convention** 18th-20th October 1991. Registration £10.00. Guest: John Carrigan. Events: parties, games, video programmes, sales room. Details: Susan Whiffin, 12 Marlow Rd, Hurley, Nr Atherstone, Warks, CV9 2NG.

### For Sale

**Memorabilia.** 3 city centre shops specialising in Film & TV memorabilia. Imported posters, postcards, magazines. Another World, 11 Market Street, Nottingham. Another World, 23 Silver Street, Leicester. Fantasy World, 10 Market Square Arcade, Hanley, Stoke-on-Trent. **For Sale:** Doctor Who and Blake's 7 annuals, books, magazines, paperbacks etc. TV related list also available. Send stamp for lists. Who Books, 3 Linfields, Cokes Lane, Little Chalfont, Bucks, HP7 0DH.

**Predator Limited Edition** vinyl kit 12 inches tall. First shipment sold out. Advance orders welcome for second shipment. Thousands of kits including Aurora and instructions. Magazines, books, merchandise. Creatures Unlimited, 0255 425411. Also buying, trading.

### Fanzines

**Rayphase Shift** tapezine issue six Graham Williams era review and tribute issue. Plus Sapphire and Steel! Only C90 and SAE from Nick Goodman, 7 Kent Road, West Harnham, Salisbury, Wiltshire, SP2 8HN.

**Chronicles #1** Out now! 44 pages of non-stop Horror and Science Fiction. Single issue £1.50, six issue subscription £7.50. From A Chetham, 39 Ramsbottom St, Accrington, Lancashire. Submissions welcome.

**Timelines 10 + Cybermag** Timelines 10 is weird and produced by our Canadian counterparts. Cybermag includes Attack Datafile, Silver Nemesis script extracts, interviews and more. £1.75 each. D Metcalfe, 173 Coalshaw Green Rd, Chadderton, Oldham, OL9 8JS.



## Credits

Arnold Rimmer ..... Chris Barrie  
 Dave Lister ..... Craig Charles  
 Cat ..... Danny John-Jules  
 Holly ..... Hattie Hayridge  
 Kryten ..... Robert Llewellyn

Writers ..... Rob Grant & Doug Naylor  
 Visual Effects Designer

..... Peter Wragg  
 Costume Designer ..... Howard Burden  
 Make-up Designer ..... Andria Pennell  
 Designer ..... Mel Bibby  
 Music ..... Howard Goodall  
 Producers

..... Rob Grant & Doug Naylor  
 Producer/Director ..... Ed Bye

## D1 Camille

First transmission: 14<sup>th</sup> Feb 1991

*Mechanoid Camille/Camille Blob (Judy Pascoe), Hologram Camille (Francesca Folan), Kochanski Camille (Suzanne Rhatigan), Hector Blob (Rupert Bates)*

*Camille Blob: He's right, I'm just a huge green blob!*

*Kryten: True, but as huge green blobs go, I think you're really cute.*

On a flight in Starbug with Rimmer, Kryten rescues a female mechanoid called Camille... but to Rimmer she looks like a hologram, to Lister she's a streetwise Liverpoolian, and Cat sees... himself!

## D2 D.N.A.

First transmission: 21<sup>st</sup> Feb 1991

*D.N.A. Computer Voice (Richard Ridings)*

*Rimmer: He's reached the pinnacle of the evolutionary mountain — he's a human.*

*Lister: What's so big about being human?*

*Rimmer: Listy, don't knock it until you've tried it...*

The crew find a spaceship containing a machine that alters D.N.A. It turns Kryten into a human, but he soon realizes it is a mistake when he antagonizes his three spare heads...

## D3 Justice

First transmission: 28<sup>th</sup> Feb 1991

*Simulant (Nicholas Ball), Justice Computer Voice (James Smillie)*

*Kryten: I ask the court, look at this man. This man who sat and failed his astro-navigation exam on no less than thirteen occasions. This sad man, this pathetic man, this joke of a man, this...*

*Rimmer: Kryten, you're going over the top, the court will never buy it.*

*Kryten: Sir, trust me, my whole case hinges on proving you're a dork!*

While Lister suffers from Space mumps, Rimmer rescues a pod (from a prison ship), which contains a female guard or a psychopathic android simulant. The crew

take the pod to a penal colony, where justice machines convict Rimmer of causing the deaths of Red Dwarf's original crew...

## D4 White Hole

First transmission: 7<sup>th</sup> March 1991

*Talkie Toaster (David Ross)*

*Cat: Great. So where does this leave us?*

*Kryten: It leaves us floating aimlessly in Space. With no navigation and a rapidly diminishing emergency power supply. It leaves us galloping up diarrhoea drive without a saddle.*

Kryten reactivates Lister's talking toaster as an experiment before restoring Holly's IQ. Her IQ is doubled, cutting her life-span to a few minutes. Meanwhile, Red Dwarf is affected by a white hole which spews out and distorts Time, with curious effects...

## D5 Dimension Jump

First transmission: 14<sup>th</sup> March 1991

*Bongo (Robert Llewellyn), Mrs Rimmer (Kalli Greenwood), Young Rimmer (Simon Gaffney), Cockpit Computer (Hetty Baynes)*

*Rimmer 2: Smoke me a kipper — I'll be back for breakfast!*

As a result of a decision made when he was a small boy, the Rimmer of another dimension is a heroic Space pilot, who sets off to explore other universes. Meanwhile in our universe, the Red Dwarf crew set off on a fishing trip...

[NB: Hammond organ instrumental end theme.]

## D6 Meltdown

First transmission: 21<sup>st</sup> March 1991

*Elvis (Clayton Mark), Hitler (Kenneth Hadley), Einstein (Martin Friend), Pythagorus (Stephen Tiller), Abraham Lincoln (Jack Klaff), Caligula (Tony Hawks), Pope Gregory (Michael Burrell), Stan Laurel (Forbes Masson), Noel Coward (Roger Blake), Marilyn Monroe (Pauline Bailey)*

*Cat: What are they doing?*

*Lister: They're just lined up in some kind of firing squad... Woah, woah, hang on, hang on, someone's being brought out... they're tying him to a stake... It's Winnie the Pooh!*

A matter transmitter transports the crew to a planet where wax-droids, copies of people from history, are fighting a war. Rimmer decides to organize Einstein, Marilyn Monroe and Elvis Presley into a fighting force...

[NB: End theme sung by Clayton Mark as Elvis.]

The comedy continues in season four



Andrew Martin

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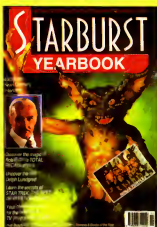
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